

S. F. MORRISH & SONS LTD.
THE RIVER PRESS
103 FISHERTON STREET
SALISBURY



THE
ROYAL ACADEMY
OF
MUSIC

MAGAZINE

No. 168

October 1957

THE R.A.M. MAGAZINE

Incorporating the Official Record of the
R.A.M. Club

Edited by S. H. LOVETT, F.R.A.M.

No. 168

October, 1957

Contents

<i>Editorial</i>	54
<i>Prizegiving and Principal's Report</i>	..	55
<i>Concerts</i>	62
<i>Musique Concrète</i>		
<i>by R. Sherlaw Johnson</i>		64
<i>Opera by Norman Tattersall</i>	..	65
<i>Pages from R.A.M. History IV</i>	..	68
<i>R.A.M. Club Dinner</i>	70
<i>International Congress of Organists</i>		71
<i>Births</i>	73
<i>Marriage</i>	74
<i>In Memoriam</i>	74
<i>R.A.M. Club</i>		
<i>Alterations to List of Members</i>	..	77
<i>Notes about Members</i>	..	78
<i>New Publications</i>	82

Royal Academy of Music, York Gate, Marylebone Road,
London, N.W.1

Editorial Notes

By the tragic death of Dennis Brain in a road accident on September 1 we have lost one of our supreme artists. It is perhaps too much to expect that a country the size of ours should produce in abundance musicians of international fame; but Dennis Brain was one of the select few—and rightly so. The absolute facility of his technique was apparent even to unmusical listeners, but to us that facility was the means by which his consummate musicianship was displayed in every phrase which he played.

Within living memory it was generally accepted that the horns might be the uncertain spot in any orchestra. Then came the Brains—grandfather, father and uncle of Dennis, the Borsdorfs, Adolph and Oskar—and there were others. Today it can no longer be said and the fine tradition they established culminated in Dennis. It is a sad reflection upon life that artists of that calibre should have to undergo the strain which the exigencies of a professional career impose upon them nowadays.

An incident related illustrates his amiable temperament:

"Some years ago I was being shown over the R.A.M. by Sir Stanley Marchant. We came upon Dennis practising a Bach Prelude and Fugue upon the organ (he was a pupil of George Cunningham). Upon being introduced I asked Dennis if he could show me how *chords* were produced on the horn—a trick exploited by Ethel Smythe and, I think, Strauss. Sir Stanley asked Dennis to fetch a horn upon which to demonstrate the effect. Not only did he produce a chord but proceeded to play a rising scale with a triad on each note. Very diffidently I asked him if it would betray a professional secret if he told me how it was done. 'Oh no, not at all' he replied brightly. His clear explanation showed me that his R.A.M. studies had given him understanding of acoustics among his many other qualities of musicianship."

It was said of the late Albert Sammons that he was the only violinist of English birth to reach (potentially) international rank. He was not, however, attracted to the life of a cosmopolitan star performer. As a soloist he was particularly associated with the Delius Concerto (which he edited) and with that of Elgar, of which he was, after Kreisler, perhaps the finest exponent. John Ireland's A minor Sonata was inspired by his art and dedicated to him. With Murdoch, Tertis and Cedric Sharpe, the Chamber Music Players, and also the London String Quartet, which became one of the most subtle ensembles, he did much for the introduction of new English works. In his later years he taught at the R.C.M. A Phantasy Quartet of his won a Cobbett Award.

Distribution of Prizes

by H.R.H. The Duchess of Gloucester

July 18

At 2.45 MISS CHRISTINE WAPLE, *W.T. Best Memorial Scholar*, played upon the organ: Toccata for the Flutes, *Stanley*; Concerto V, *Handel* and Trio in C Minor, *Bach*.

Upon the arrival of Her Royal Highness, proceedings opened with the National Anthem. The Principal then presented his Annual Report:—

Principal's Report

Your Royal Highness:

I hope I may be allowed to say what a pleasure it is to us all that you, as our President, are willing to come and preside at this annual Prize Giving and to present the prizes to the students who have won them. I know that your interest in the R.A.M. is a real and lively one; and your presence on this occasion, as on all

occasions when you are able to come here, is a very great addition to our pleasure.

I am glad to say that there have been no changes among the Directors and in the Committee of Management since I last made an Annual Report. Members of these governing bodies have given close and devoted attention to the affairs of the R.A. during the past year, and it will be your wish, I am sure, that I should express to them the sense of gratitude that we feel for the time and thought that they devote to the affairs of the Royal Academy. This is no light responsibility: this Institution, like others of its kind, is fighting to retain its standards and improve them, and fighting against inflation and ever-rising costs.

Since we met last year, the institution has suffered a great loss by the death of Sir Reginald Thatcher, who was Warden of the R.A. from 1943 to 1949 and Principal from 1949 until July, 1955. Most of those who are present this afternoon will have known Sir Reginald Thatcher well and will be deeply conscious of the debt that is owed to him by the Royal Academy as an institution and by many of its members as private individuals. He was a man universally trusted and much loved in our profession, and the importance of the work that he did for the R.A. in the years after the upheavals of the Great War was a particularly vital one. I am glad to have this opportunity of paying publicly a tribute of respect to his memory and of expressing to Lady Thatcher and Mrs. Trollope our personal sympathy.

Last year I had to report some severe losses due to resignations by distinguished professors who had reached the age of retirement. This year, I am glad to say, our losses, though severe, are not so numerous. Mr. Montague Phillips, who was a student at the Royal Academy in the Tenterden Street days, has conferred great distinction upon the institution by his compositions, which include a symphony, a concerto and a symphonic poem, as well as many works of lighter calibre by which his name has become well-known all over the world. Mr. Phillips has placed at the disposal of his

pupils a wide experience and very great technical skill, and many musicians have cause to be grateful to him.

Another distinguished professor who has felt that the time for retirement has come is Miss Margaret Donington, who for many years has been responsible for the conduct of the Graduate Course. Miss Donington came here after a distinguished career as Director of Music at the Mary Datchelor School, and she brought to her work in the R.A. outstanding qualities of character as well as musicianship and wide experience. She exerted a strong influence upon all those students who came under her direction, and this influence has always directed towards the achievement of high standards and the maintenance of high ideals. Since it became known that Miss Donington was going to retire, tributes that have come from many parts of the world have made it clear that Miss Donington's students remember her with very great affection and admiration, and it is right that I should pay tribute to a teaching career that has been one of very wide influence. Miss Donington and her colleague, Mrs. Vaughan, will be greatly missed, and I should like to express to them the thanks and admiration of the Royal Academy of Music.

With the coming of the new Graduate Course, much of the work that Miss Donington has hitherto done herself will be transferred to the Institute of Education in London University. I hope that it will be done with the same thoroughness and humanity that had characterized it when it was done by Miss Donington in the R.A.

Mrs. Rawlins, the Lady Superintendent, to our great regret, has felt it necessary on grounds of health to retire at Christmas, somewhat earlier than would normally have been the case. The post of the Lady Superintendent is one which derives its character from that of the person who holds it. The actual duties are hard to define, but the influence of the Lady Superintendent can be great and pervasive. Mrs. Rawlins has contributed to the education of the students in the R.A. in many important ways. In our

profession, the demeanour of an artist on the platform and the style of a teacher who stands before a class are important matters, and in these and other respects our students have been greatly helped by Mrs. Rawlins. We all hope that Mr. Montague Phillips, Miss Donington and Mrs. Rawlins will enjoy many years of happiness and health. I hope that Mr. Montague Phillips will find leisure to compose. Miss Donington, I believe, will be glad to have time to devote to her own music; and I hope that Mrs. Rawlins will regain full health and derive pleasure from giving to the community in which she is to live the graces that for twenty-five years have been admired in the R.A.

When professors retire, it is easy, and indeed usual, to praise them publicly. Convention does not allow me to do this in the case of those many professors who are still serving the R.A. and whose qualities are well-known to you all. The welfare of the R.A. and its students depends largely upon the professors, and I should like to express my sense of our obligation to them. I should also like to acknowledge the devoted service of the Warden, Mr. Foggin, the secretarial department under Mr. Creber, and the highly efficient domestic staff who work under Mr. Smaldon's direction. The R.A.M. is indeed fortunate in these respects.

The number of students in the R.A. has remained this year at much the same level as in the past few years. The total number has been just over 700. We could increase this if we had more accommodation, but I think it represents in present circumstances an optimum figure, and we have to remember that it is a serious matter to accept students for a profession so crowded as ours and to lower in any respects the standard of admission.

I must not allow myself to dwell at length upon the successes that have been won by past and present students of the R.A. or upon the numerous benefactions and gifts which have during this last twelve months greatly enriched our resources and added to the value and interest of our collections. The R.A. goes back a long way into the history of English music. Many traces of the

past, unfortunately, have to disappear each year, as I am afraid the Dineley Studios, to our great loss, are likely to do in the near future. The old buildings in Tenterden Street, I am sorry to say, are at this moment being demolished.

It is possible, however, to retain links with the past which greatly fortify the spirit of all those men and women who are able to think of life as having its roots in the past and extending its hopes into the future. The library of a great institution and its picture gallery serve to remind us of what was done for our art by distinguished men and women in the past, and I am particularly glad that this year has brought us some interesting acquisitions of books and pictures. Among these are MSS. and pictures of Sir Henry Wood's, and we specially value any link that connects us with that great man who did so much for the R.A. and its students. I wish to thank all those who have been benefactors in these matters, among whom I should like to mention Mrs. Peter Latham, who has painted for us the two screens which have been so much admired.

Particulars of our prizewinners are in your hands, and I do not propose to dwell upon them, but I should like to refer to two or three outstanding achievements.

Ralph Holmes, after severe competition, gained a third prize in the *Thibaud Violin Competition* in Paris. This competition is an event of the highest international standard, and our young artist was in competition with men and women much older than himself from all over the world. The first two prizes were won by Russian violinists who are about twenty-eight years old and are artists of wide public experience. For a young violinist of twenty-one, to have been placed on an equal footing with these performers is a very great achievement.

The R.A. may also be very proud of the fact that Miss Christine Waple has won the first competition for the *W.T. Best Memorial Scholarship* offered by the Worshipful Company of Musicians. Miss Waple found herself in competition with the best young organists from Oxford and Cambridge as well as from the London

music colleges and her success in the competition is a triumph of character as well as musicianship. In the past, the organ loft has been to a large extent a male preserve. In recent years and in most countries, women have shown that in this field of musicianship as well as all others they have a particular contribution to make and that this contribution can be of high value. It may be that in the past, when tracker action was being used, the physical effort involved in organ playing was too exacting for some ladies. It may be also that prejudice and convention made it difficult for women musicians to break into this preserve. However this may be, it is true to say that some of the most distinguished organists of the present day are women, and that Christine Waple, if all goes well, should find a place among this eminent group.

When the recent competition was held in London for the *Wieniawski Prize* which is offered by the Polish Government, the three English finalists were all of them R.A. students. Their names are Carmel Kaine, Kenneth Sillito and Sydney Mann. I hope that these students will be able to go to Warsaw to compete in the Finals, and we should like to congratulate them on their success in the eliminating contests.

I have always taken the view that the welfare of an institution is best judged, not by the successes of the few outstanding students, but by the quality of the rank and file, and I think that those who have attended the various functions in the R.A., the Orchestral Concerts, the Choral Concerts, recitals and the opera, as well as the performances of the Speech and Drama Section, will feel that there is a great deal of sincere and wholesome work being done in the R.A. under the direction of the professors upon whom, to such a large extent, the welfare of any institution depends. The study of an art is a very difficult vocation, and I never can be sure whether it is harder for the students or the teachers. To begin with, unless an art is moribund, it is constantly changing, and the teacher has to strike a balance between the proved principles of classical art and the life-giving excitement of the more experimental

kind of work. In addition to this, there is the problem of what are called "qualifications." Ministries of Education and local authorities naturally require students to produce certain proofs of efficiency, and unless we are careful, we can lose sight of the ultimate aim of our profession, because attention is concentrated upon the immediate objective of some qualification that carries professional status. This is particularly true of the teaching world, although everybody knows that some of the finest teachers that have ever adorned the teaching profession have been those who had no technical qualification that would qualify them for graduate status or any such position. This does not mean that so-called professional qualifications are without value. It does mean, however, that they need to be kept in their place and that we all need to remember that to be a good artist and to be a well-educated musician is an aim much more important in the long run than that of securing some particular form of academic qualification. In the R.A.M., it is rather humiliating to recall that the word "academic" in the world of art is a term of abuse. As I understand it, the constant duty of any school in which an art is studied is to keep alive the spirit upon which great artistic achievements have been based. I believe that the professors in the R.A. have these aims at heart, and I believe also that the instruction that is given is based upon sound principles as well as living enthusiasm.

I hope, Your Royal Highness, that you will feel that the public successes which our students have achieved in all branches of our profession are evidence that the stream of musical life is flowing strongly in the Royal Academy, and that the institution under modern conditions is fulfilling in all respects the purposes of its founders. These principles have been first, a respect for the materials of the art; secondly, a respect for good craftsmanship; and thirdly, honesty of purpose.

In proposing the Vote of Thanks to Her Royal Highness The Duchess of Gloucester for presenting the prizes, Mr. Goodhart-Rendel said that distinction was added to the proceedings by the presence of someone so gracious as Her Royal Highness, and the personal touch that was given by the smile and words of encouragement which she gave to the students as she presented the prizes. The old Duke of Connaught, Mr. Goodhart-Rendel recalled, had had a similar gift of making the presentation of a prize something much more than a formality; it became, in fact, an occasion never to be forgotten, because of the personal interest that the President took in the students.

A programme of music followed: "Bid me to live" *Henry Laves* and "Orpheus with his lute" *Vaughan Williams*, sung by Edward Darling, and the Sonata for Violin and Piano, *Ravel*, played by Carmel Kaine and Margaret Barton.

Concerts

ORCHESTRAL CONCERT—June 4, Conducted by CLARENCE RAYBOULD. Overture, "Midsummer Night's Dream," *Mendelssohn*; Serenade in E flat for String Orchestra, *Suk*; Concerto in B minor for Four Violins, String Orchestra and Continuo, *Vivaldi* (Kenneth Sillito, Sydney Mann, Andrew McGee, John Geordiadis); "With verdure clad" (Creation) *Haydn* (Audrey Attwood); "Nights in the Gardens of Spain" for Piano and Orchestra, *Falla* (Bedana Chertkow).

CHAMBER CONCERT—June 13. Quartet in C minor Op. 51, I for Two Violins, Viola and Cello, *Brahms* (Miles Baster, Carmel Kaine, Rodney McLeod, Christopher Gough); "Dover Beach" for Baritone and String Quartet, *Samuel Barber* (John Boyden, Lyndal Edmiston, Carmel Kaine, David Stobbart, Christopher Irby); Goethe Lieder (aus "Wilhelm Meister") *Wolf* (Patricia Kent, Piano; Bedana Chertkow); Quartet in E flat for two Violins, Viola and Cello, *Moeran* (Lyndal Edmiston, Carmel Kaine, David Stobbart, Christopher Irby).

CHAMBER CONCERT—June 27. Trio in B flat for Piano, Violin and Cello, *Schubert* (Grace Wilkinson, Mary O'Brien, Penelope Lynex); Quartet II in A minor for Two Violins, Viola and Cello, *Bartok* (Andrew McGee, Edwin Dodd, Anthony Moore, John Lowdell); Trio in G minor for Clarinet, Violin and Piano, *Khachaturian* (Alan Hacker, Sydney Mann, Valerie Pardon).

SECOND ORCHESTRA—July 9. Conducted by MAURICE MILES and members of the Conductors' Class: Royston Nash, Graham Treacher, Richard Fisher, Robert Munns, Michael Bigg, Peter Zwartz, Peter Sumner. Overture "Rosamunde" *Schubert*; Air from Goyescas, *Granados* (Judith Pickles); Concerto in E flat, Movt. III, for Piano and Orchestra, *Mozart* (Elizabeth Ellwood); Sinfonia Concertante for Oboe, Clarinet, Bassoon, Horn and Orchestra, Movt. I, *Mozart* (Jack Davis, Keith Puddy, Alan Hammond, Valerie J. Smith); Pavane, *Faure*; Overture, "Euryanthe," *Weber*.

CHAPEL CHOIR of Pennsylvania State University, under direction of Professor Willa Taylor, gave a recital in Duke's Hall on July 8. The programme was selected from six groups: I Polyphonic including *Palestrina*, *Sweelinck*, *Schütz*, *Byrd*, *Morley*, *Weelkes*; II Early American Hymns; III Contemporary American Hymns; IV Psalm 150, Harris; V and VI Modern Motets.

Musique Concrète

by R. Sherlaw Johnson

As a sequel to his Review Week Lecture last December, M. Tony Mayor invited a party of students from the Academy to the French Institute to see three films incorporating *Musique Concrète*.

The first of the three films: "*Astrologie*" used normal orchestral music alternating with sequences of *Musique Concrète* to describe the more sinister aspects of the film. The Second: "*Leonardo da Vinci*," alternated the *Musique Concrète* with 14th and 15th century motets, the former again accompanying the more turbulent sequences such as "war" and "machines." The last film: "*Masquerages*" used an entirely "*Concrète*" score. The use made of it in this instance—to describe the different moods and characters of the various masks shown on the screen—was interesting but often rather trite.

As "background" for films and stage work, I think *Musique Concrète* has great possibilities, but at the moment its use seems to be limited to accompanying the more violent and bizarre scenes. Also, none of the examples of *Musique Concrète* which I have heard, intended either as background for stage or film, or as pieces of "abstract" composition, are really capable of standing by themselves—as "music" to be enjoyed for its own sake. I would, however, make one exception to this—"The Veil of Orpheus" by Pierre Henri. This approaches nearer to the classical conception of musical structure in the way in which it is constructed of contrasting sections, in its continuity of ideas, and the gradual building up of an emotional climax towards the end.

However, the present trend, apparently, is to get away from any imitation of "orthodox" musical structure, and this is done consistently with the exception of the use of serial technique, which being largely mathematical in its construction and requiring a purely "mechanical" performance, is perhaps better suited to *Musique Concrète* than to "live" music.

Can this trend be considered legitimate and favourable to *Musique Concrète* as an art form? (I am assuming that its creators intend it to be an art form and not merely a succession of extraordinary sound effects.) Whether it can be considered as "music" or not does not concern me. At least it has certain characteristics which link it closer to music than to any other art form—the fact that it consists of sounds arranged to be listened to in succession and combination. Therefore, it does no more than enlarge the range of possible sounds without creating an intrinsically new method of dealing with them from the composer's point of view. So it must have some connection with musical concepts of construction if any composition of *Musique Concrète* is to make sense at all, and from the examples which I have heard up to now (about twenty) it has not struck me that this is being generally done; and only in the few cases where it is done does *Musique Concrète* have any artistic value.

Admittedly, it is only in its infancy and as to whether it will endure side by side with music as something worth while or will pass away and become a twentieth century curiosity for future generations, no one can predict. We must just "Wait and see."

Opera

The Poisoned Kiss

R. Vaughan Williams

It was in 1947 that we last heard *The Poisoned Kiss*, when the performances were specially arranged as a tribute to the Composer in the year of his seventy-fifth birthday—this year, Dr. Ralph Vaughan Williams is eighty-five, and the Opera Class have honoured him again. It was a jolly occasion, and one which was greatly enjoyed by enthusiastic houses on each of the four nights, July 11, 12, 15 and 16.

"The audience is requested not to refrain from talking during the overture, otherwise they will know all the tunes before the opera begins." R.V.W.

Such was the composer's programme note, and it was in this frame of mind that the evening began (incidentally no-one did talk).

The Poisoned Kiss is essentially a "romantic extravaganza" and the fantasy of this fairy story was admirably realised in Dorothy Pattison's lively production. She had this year the help of students of the Theatre department of the Central School of Arts and Crafts under the direction of Ralph Koltai; the simplicity of their *décor* and the clever use of vivid colour, made the small Academy stage appear larger than ever.

As there were in all getting on for thirty principal singers, it is impossible to comment in detail on individual performances. The Magician's Hobgoblins (Hob, Gob and Lob) were always effective and amusing; the two sets of Mediums (The Empress's assistants in Amateur Magic) were a great success, the one in a straightforward funny way, and the other perhaps a little more subtle. When the Hobgoblins and Mediums joined together in the last Act for the hilariously funny sextet *Come to my Arms*, it stopped the show each night and an equally successful encore was provided. The same Soprano performed Angelica on three of the four nights, owing to illness, and charming she was, too, but we saw two Princes attendants (Gallanthus), two Professional Magicians (Dipsacus) and three tenors played Prince Amaryllus. All three Princes were effective, one suffered more perhaps from nerves than the others, the lyrical *Blue larkspur in a garden* was sung with varied success, and, although the dramatic duet in Act II was heavy for them all, there was much to admire in the three performances.

Gallanthus and Dipsacus was, likewise, extremely well done each night, but in completely different ways.

The Two Tormentillas (the Magician's daughter) were happily cast, and both Empresses were suitably dynamic in the Palace Scene, Act III (Here it was interesting to see so much development in one of them since her appearance in *Riders to the Sea* last year.) In passing, one small criticism of some of the Principal Singers; *let us hear all your words, it is so important.*

The dialogue in verse by Ursula Wood (a new addition to the Opera for this occasion) was, on the whole, remarkably well spoken. Perhaps we somewhat missed the fantasy of it all from some performers; for opera singers to speak as well as sing is always difficult. Each character was given a share of witty verse, and such lines as Dipsacus speaks when he finds he has lost his spell book:

"The wretched thing's quite vanished.

I can't remember how a daughter's banished,"

are surely a gift for anyone with a real sense of comedy.

Mention should be made of the livestock noises-off at the beginning of the Opera (the performers trained, I'm told, by Rex Stephens), these were suitably realistic, and even one of the beasts when it eventually appeared proved to be a tenor and helped out the fine Chorus who were, as always, first rate.

Terence Lovett and Myers Fogg (The Director of Opera) conducted with their usual authority and exuberance, thus inspiring a fine opera orchestra to give of its best.

Dr. Vaughan Williams, who has given so much of his time, advice and energy to the opera class during the past year, was very thrilled with the Academy's birthday tribute, and, I'm sure he, like those of us who were fortunate to be guests, is looking forward to 1967!

NORMAN TATTERSALL.

Pages from R.A.M. History—IV

Compiled—by kind permission of Mrs. Corder (Eleanor Rudall)—from A History of the Royal Academy of Music from 1822 to 1922 by FREDERICK CORDER, F.R.A.M.

Mr. Corder's researches into the Academy Committee Minute Books of 130 years ago brought to light much which is now of interest—and sometimes amusing.

"The Governess having reported that the young ladies are in the habit of looking out at the windows in their practice-rooms: Ordered—that those windows be painted."

"The Committee having noticed several of the male students not in the uniform of the Academy, the Superintendent is directed to give the order requiring all the students in future to appear in the established dress—viz., blue coat or blue jacket with the uniform button—and that no other button can be allowed in the Institution but the one which the Committee have approved of, a pattern of which is in the custody of the Secretary."

The entries reveal that the Committee were constantly pre-occupied with the problem of making ends meet. "For forty years" he says, "our history is a tale of perpetual struggle against bankruptcy." At one time the Directors so lost heart that they were for closing the school at the ensuing summer. Lord Burghersh would not hear of this. In the Academy, salaries and house expenses were cut down, fees went up and the number of students was reduced. Any students who had at all a bad report from their professor were asked at once to leave. ("Ah, the good old times" sighs Mr. Corder, the Curator.) The list of unpaid tradesmen's bills he describes as "most edifying" and it includes "apothecary £98 2s." "But how" he asks, "did the poor children manage to consume nearly a hundred pounds' worth of physic in one year?"

The granting of a Royal Charter, 1830 did not directly affect the financial situation and we read of efforts to raise money by

concerts, fancy dress balls and guarantors' loans ("never repaid, of course") by which latter £1700 was obtained. Fancy dress balls seem to have saved the Academy on several occasions. Mr. Corder mentions £1,223 (1836), £1,600 (1838) and £2,000 (1856) as having been raised by that means by Lord Burghersh (afterwards Earl of Westmorland) who on his recent return to England had resumed control. In 1837, owing to the King's death, profits from that source had dwindled to £400, and in 1857 the Ball only produced £250, because, for domestic reasons, Queen Victoria was unable to be present. We should feel thankful that, among the keepers of the national purse, a more realistic attitude obtains toward the value of music to the community and remember with gratitude those who strove so long to bring about the change.

M. Francois Fétis, the eminent French musical theorist, paid a visit to England in 1829 to report on the state of music in this country. His views caused indignation here, being thought "superficial, illiberal and even untruthful." One letter, in *Revue Musicale*, dealt with R.A.M., and Mr. Corder says that though comparison of our struggling school with the Paris Conservatoire, so splendidly endowed and conducted, could not fairly be made, M. Fétis was by no means disposed to sneer at our efforts and their results. Mr. Corder corrects M. Fétis when he says: "It (the R.A.M.) is under the immediate patronage of the King, which merely signifies that the King has taken it under his protection without affording it any succour" with these words: "For as a matter of fact, His Majesty gave an annual subscription of £100." His following paragraph illuminates several matters of varying opinion:

"M. Fétis mentions with amazement the length of the holidays, vacations being (then) almost non-existent in the Paris Conservatoire. What would he say now, when the ten weeks of holiday, have risen to sixteen? He criticises our professors rather severely but not unjustly and points out (alleges) that of them only Attwood, the pupil of Mozart, was a theorist of any real value.

He speaks with approval of the talent shown by many of the students, but complains that the singers cannot pronounce their own language distinctly, *a fact not to be wondered at considering that all their teachers were foreigners.* He is good enough to say: 'The English language is very unfavourable to song, but not absolutely repugnant to it.'

"'As is the French,' he should have added."

This is authentic Corder!

(To be continued)

R.A.M. Club Dinner

The Annual Dinner of the R.A.M. Club was held at the Connaught Rooms on June 13. The President (Mr. Herbert Withers) was in the Chair and among guests present were:—

Sir Edward Boyle, Maj. Gen. and Mrs. R. L. Bond, Prof. Edna Purdie, Mr. and Mrs. Graham Wallace, Dean and Mrs. Matthews, Rev. and Mrs. Harington Evans, Mr. Hugo Anson, Capt. and Mrs. Shrimpton, Mr. and Mrs. Edric Cundell, Mr. Eric Day, Dr. and Mrs. Greenhouse Allt, Mr. and Mrs. John Denison, Mr. and Mrs. Eric Warr, Mr. David Webster, Mr. and Mrs. W. F. Houghton, Sir Wm. Coldstream, Mr. and Mrs. W. Johnstone, Mr. Harold Rutland, Mrs. B. J. Dale, Mrs. E. Tillett, Mrs. M. Cargenie, Mr. and Mrs. Alan Kirby, Mr. T. E. Bean, The Mayor and Mayoress of St. Marylebone, Mr. and Mrs. Alan Frank, Rev. and Mrs. Perry-Gore, Mr. and Mrs. Forsyth-Whaley, Mrs. Rupert Withers, Dr. and Mrs. Whitehouse Mr. and Mrs. Denis Brearley, Councillor and Mrs. Guest.

The *Loyal Toasts* were proposed by the Chairman. SIR EDWARD BOYLE, Bt., M.P., in proposing the health of *The R.A.M. and R.A.M. Club* said that interest in music had never been higher than it is today and paid tribute to teachers, performers and promoters. He also referred to Dr. Armstrong's fine work in the University of Oxford and to the President's contribution to Chamber Music and his training of the Griller Quartet.

In his reply, MR. WITHERS said he was proud to be President of the R.A.M. Club at the end of his career at the R.A.M., and

also paid a glowing tribute to the untiring energy of the Honorary Secretary, Mr. Leslie Regan.

The Toast of *The Guests* was proposed by MAJOR GENERAL BOND, C.B., C.B.E., D.S.O., M.C., HON. F.R.A.M. and Response was made by DAVID WEBSTER, ESQ.

H.M.

International Congress of Organists

During the week July 27—August 2 nearly a thousand organists of America, Canada and Great Britain met for recitals, lectures, cathedral services and social events. The Congress was sponsored by our own Royal College of Organists and Incorporated Association of Organists and by the American Guild of Organists and the Canadian College of Organists. All our most representative music and musicians combined in the week's programme of events and, in various capacities, the R.A.M. was prominent in the persons of Dr. Thomas Armstrong, Dr. A. J. Pritchard, Mr. J. A. Sowerbutts, Sir William McKie, Mr. Douglas Hawkridge, Mr. C. H. Trevor, Mr. Peter White, Mr. Arnold Richardson, The Martin String Quartet (David Martin, Marjorie Lavers, Eileen Grainger, Bernard Richards) and others. At the Congress Dinner, under the Chairmanship of Dr. S. Lewis Elmer, President of the American Guild of Organists, the toast of *Organists from Overseas* was proposed by Sir William McKie.

Professorial Staff

NEW APPOINTMENTS: Flora Neilson (*Singing*), James Iliff, A.R.A.M. (*Composition and Harmony*).

Howard de Walden Prize

The Competition included excerpts from eight plays, classical and modern, and the scenes were directed by Mr. Geoffrey Crump. Mr. Bryan Bailey awarded the Prize to Sheila Williams as *Dyamene* in the Opening Scene of Christopher Fry's *A Phoenix too Frequent*. There were eighteen competitors.

The Purcell Society

The Purcell Society was founded in 1876, having as its primary aim the publication of the works of Purcell. Since then, twenty-six volumes have been issued in a library edition. But the edition is still incomplete in two respects: a considerable amount of vocal and instrumental music remains to be published, and most of the published volumes are out of print. Now, however, the committee of the Purcell Society has been reconstituted, and, with the approach of the tercentenary of the composer's birth in 1959, it is hoped to remedy both these deficiencies by commencing the publication of a new edition of the complete works of Purcell: a New Purcell Society Edition. During the next few years five volumes are to be issued; these will contain works hitherto unpublished.

Award for Conductors

A City of Liverpool Award for conductors has recently been announced. It will be competed for next May under the auspices of the Royal Liverpool Philharmonic Society with the financial support of the Liverpool Corporation and the Arts Council. The competition will be open to applicants from all parts of the world, but out of twenty-five to be chosen, sixteen must be British. There will be an entrance fee of forty guineas for the fortnight's course, during which the candidates will conduct the Royal Liverpool Philharmonic Orchestra of seventy-five players, in addition to smaller parts of it and a choir. Two awards will be made: a £250 prize and the appointment as musical assistant with the Society for a season at an agreed fee, but the latter award is only open to British entries. This, the first international conductors' competition to be held in England, will have William Steinberg, of the Pittsburgh Orchestra, as the Director of Studies; John Pritchard, musical director of the Royal Liverpool Philharmonic Orchestra, will be his associate.

Competition for One-act Opera

To celebrate the 150th anniversary of their foundation, the publishing house of Messrs. Ricordi announce an international competition for the composition of a one-act opera. The competition is open to composers of any nationality. The opera submitted should not have been previously published, performed either partially or in its entirety, nor entered for other competitions. The successful composer will be awarded a single indivisible prize of 3,000,000 lire, and he will be responsible for paying a share of such prize to his librettist, or to any other claimant. The prize-winning opera will be published by Messrs. Ricordi and will be performed at La Scala, Milan, during the 1958-59 season. Should the text of the prize-winning opera be in a language other than Italian, the management of the Opera House reserves the right to decide whether the opera shall be performed in the original language or in an Italian translation. One manuscript copy of the orchestral score, together with two copies of the reduction for voice and piano and seven typewritten copies of the libretto, must be submitted to the Secretary of the "Casa Ricordi 1808-1958" International Competition, via Berchet 2, Milan, by 31 July, 1958 at the latest. Further particulars of the competition may be obtained from Messrs. G. Ricordi & Co., Ltd., 27 Regent Street, London, W.1.

Births

RODEN—On April 22, at Felixstowe, to Una (*née* Redgrave) wife of Thomas Roden, a son—André Beverley.

DARLING—On July 5, to Dr. Eric folliat and Nora Darling (*née* Bradshaw) a daughter.

HENRY—On July 10, to Maurice and Joyce Henry, a son—David.

FOGGIN—On September 24, to Lotte, wife of Myers Foggin, a daughter—Erica.

Marriage

HIRD—HARRISON—On March 23, Audrey M. Hird to W. A. Harrison.

In Memoriam

Claude Frederick Pollard, F.R.A.M.

1879—1957

Claude Pollard entered the Academy, 1893. *Thalberg Scholar*, 1896. First winner of the *Macfarren Medal*, 1897. Appointed Sub-Professor, 1898. Left the Academy, 1902. Appointed Professor, 1903. Elected Fellow, 1919.

One of his colleagues writes:—

It will be seen from this summary that Claude Pollard taught in the Academy as Sub-Professor and Professor for fifty-five years or more, the service of a life-time to his *Alma Mater*.

Your correspondent became his colleague in the middle twenties and only much later realised what a curious, complex and lovable man he was. It might well be that for many of his acquaintances Claude was just a gay fellow of infinite charm with an inexhaustible repertoire of Rabelaisian stories. That was the façade he built round himself, and it came as a little of a shock to find that within it dwelt a very sensitive and deeply religious man with a strong puritan streak that astonished the few who were allowed to detect it. One who did so was the late Sir Percy Buck and another Harold Samuel, who celebrated his discovery in verse, apposite but unquotable.

His humanity showed itself in many ways. It was a pleasant sight to see Claude put a shrinking L.R.A.M. candidate at ease. He thought it part of his duty as an examiner to do so, and none could do it better. And there is another picture of Claude setting

out to visit the sick-room of one of the Academy's old-time "chars," armed with fruit, flowers and a small bottle to help cheer her convalescence. Indeed, Hallet, our former hall-porter, used to say that Claude ran a private pension-fund and benefit-society for the humbler members of the Academy hierarchy.

Any young R.A.M. teacher may be grateful when one of his elders and betters says at the needful moment a word of encouragement that makes his initial steps firmer and establishes his going. One young professor (and doubtless many more) remembers how Claude went out of his way to do this, and has not forgotten it.

He saw people and things black or white, and had no use for intermediate shades. Therefore he did have his pet aversions, some of them unreasonable, maybe. He was a good hater, especially where he scented humbug or insincerity, but was besides, a great lover of his friends.

So he was bound to be more than a fine teacher—he really did stand *in loco parentis* to his students. Two of his old Academy boys who have made for themselves honourable positions in the teaching profession in London testify to this. One says, "He was the best friend I ever had, and I looked on him as a father." The other, "He came into my life when things were in a critical condition for me. He pulled me out of my depressions and set me on the road to confidence. . . . I can only be everlastingly grateful to him and bless him." And so would say many more of his pupils, and not only the gifted ones; but others of the shy and diffident sort, whom he knew how to fire with some of his own optimism and confidence. They and his Academy friends will always remember him, gay, gallant and debonair.

Perhaps it may be allowed to say here how glad we are that his most distinguished pupil, his devoted wife and companion, Isabel Gray, is still working among his old friends. May it be so for a long while yet.

Dennis Brain, F.R.A.M.

Dennis Brain, the world-famous horn player, who died as the result of a road accident on September 1, was 36 years old. At the R.A.M. he gained the *Dr. Walter Stokes Scholarship*—1936, the *Ross Scholarship*—1938, the *E. F. James Prize*—1938 and the *John Solomon Prize*—1940.

Mr. Gareth Morris writes :

Dennis Brain was a very simple and guileless person. He played the horn better than anyone else in the world, but he was always full of genuine admiration for his colleagues. Horn players loved him : professionals, because they were proud to play with him and form a superlative horn team; amateurs, because he was always ready to show them his instrument and discuss their problems—and many a timid concertgoer asking for his autograph was amazed to find that such a wonderful artist was so engagingly modest.

As a student at the Royal Academy he played the horn already supremely well and in fact spent more time in practising the organ, which he studied under G. D. Cunningham. This had an undoubted effect upon his horn-playing and helped to form a virtuoso who really understood the music he was playing. Not many people really knew him intimately, as he was shy with a quaint and unusual humour that was entirely his own, but his very innocence gave him a stature and personality possessed by very few musicians.

OBITUARY—On July 3, at Ludlow, Mrs. Kathleen Alcock, J.P., A.R.A.M., A.R.C.O., wife of the late Capt. Philip Clayton Alcock, D.L., J.P.

On June 6, Miss Dorothy Folkard, A.R.A.M.

Miss Sybil Barlow writes :

The news of the untimely passing of Dorothy Folkard will have been heard with great regret by her friends and contemporaries.

As one of these, I should like to record my vivid recollection of her musical sensitivity, enthusiastic vitality and warm-hearted friendliness.

She had success in her work, but was always modest about this and delighted at the achievements of others—a truly lovable person.

Mr. H. Samuel Sterling was born in 1876 and was appointed Professor of Double-Bass in 1936. He was elected HON. R.A.M. in 1945 and retired in 1955.

R.A.M. Club

Alterations to List of Members

Town Members

Clwyd, Lord, 43 Campden Hill Square, W.8 (*insert*).
Gilling, Lucy M., 240 Winchmore Hill Road, Winchmore Hill, N.21 (*change*).
Harrison, Mrs. W. A. (Audrey M. Hird), 5 Akehurst Street, Roehampton Village, S.W.15 (*change*).
Hinton, Mrs. Katharine, 2 Ormonde Gate, Chelsea, S.W.2 (*insert*).
Jeynes, Mrs. Alban (Madeline Windsor), 315 Grove End Gardens, Grove End Road, N.W.8 (*change*).
Jeynes, Alban, 315 Grove End Gardens, Grove End Road, N.W.8 (*change*).
Piena, Helen (Mrs. R. S. Colquhoun), 13 Winterstoke Gardens, Mill Hill, London, N.W.7 (*change*).
Rees-Davies, Mrs. (Barbara Lacey), 16 Shooters Hill Road, Blackheath, London, S.E.3 (*change*).
Steinitz, Dr. Paul, 125 Thurlow Park Road, S.E.21 (*change*).
Wakeford, Marjory J., 73 Kingswood Road, Shortlands, Kent.

Country Members

Beringer, Vera, Flat 2, 39 Wilbury Road, Hove, Sussex (*insert*).
Jager, Mrs. George, Earl Shilton Vicarage, Leicester (*change*).
Paddon, Mrs., 4 Ruffles Avenue, Mapperley Plains, Notts. (*insert*).
Pringle, Miss Janyce, 25 Morgan Avenue, Torquay, Devon (*insert*).
Royle, Mrs. Alfred, Walmoor, Penlea, off West Hill, Budleigh Salterton, Devon (*change*).
Rust, John Christ's Hospital, Horsham, Sussex (*change*).
Simpson, Mrs. L. M., the Vicarage, Clifton-upon-Dunmore, Nr. Rugby (*change*).
Smyth, Bryan, 288 Warstones Rd., Penn, Wolverhampton (*change*).
Trevor, Mrs. Grace M., Red House Cottage, Scarrington, Aslockton, Nottingham (*insert*).
Welldon, Mrs. Helen, Braehead, Berks Hill, Chorley Wood, Herts. (*change*).

ERRATUM. In No. 167, Mrs. Malcolm Tyler should read Mr. Malcolm Tyler, King's College, Taunton.

Overseas Members

Bergsagel, John, 111 West State Street, Athens, Ohio, U.S.A.
Hodgson, J. C., Peterhouse, Marandellas, S. Rhodesia (*change*).

Notes about Members and Others

JULIUS HARRISON's *Requiem Mass* received its first performance during the Three Choirs Festival at Worcester Cathedral in September. The work is a natural sequence to the Mass in C, first performed at Hanley in 1948 and also sung at Worcester Three Choirs Festival in 1951. The score of the new work (completed this year) bears the inscription: "To commemorate the centenary of the birth of Edward Elgar—this tribute." Mr. Harrison's father was born within three miles of the cottage at Broadheath, near Worcester, where Elgar was born in 1857 and in the early eighties engaged the youthful Edward Elgar to play violin solos at a Glee Club he ran. Julius Harrison himself became associated

with Elgar in later years and enjoyed his warm friendship until the end of his life.

JEAN HARVEY enjoyed the rare distinction of performing on two different solo instruments at the Promenade Concert on August 24. Max Bruch's *Violin Concerto I in G minor* and Liszt's *Scherzo for Piano and Orchestra*.

ELIZABETH BARNARD lectured for L.C.C. last autumn on *Singing for Infants*. She has recently been appointed Director of Infant Schools Sessions for Medway Town Schools' Music Association and Conductor of Thameside Junior Choral Festival.

OWEN LE P. FRANKLIN, organist of Doncaster Parish Church, has been appointed Director of Music at Heathfield School, Ascot.

HENRY DATYNER has been appointed leader of L.P.O. He was sub-leader from 1945-1948 when he left to lead Liverpool P.O.

DR. PAUL STEINITZ's London Bach Society is marking its tenth anniversary by a series of performances at St. Bartholomew-the-Great on October 17, 18, 19. Eric Greene, Scott Joynt, William Cole, Walter Emery and others represent R.A.M. and Dr. Steinitz conducts.

EDWARD GARDEN has recently been appointed Director of Music at Loretto after three years on music staff of Clifton. He recently graduated B.Mus. (Lond.) and gained *F. J. Read and Harding Prizes* at R.C.O.

RONALD A. SMITH has been appointed Director of Music at Clayesmore School. At Caterham School last Easter he conducted Parts I and II of *The Creation* and (with combined Church Choirs of Caterham) *St. Luke Passion*. Patricia Kent, Edward Darling, Gerwyn Morgan and Martin Taylor were soloists.

MURIEL KEMP's Piano Recital at Truro brought forward nearly forty pupils of all grades of accomplishment in solo, duet, trio and two-piano music. Anna Lightbown also played Chopin solos and Miss Kemp provided second piano. Among past pupils are Susan Pentecost, now Music Mistress at the American School in the Hague; Carey Humphries recently appointed Music Master, Boys' Grammar School and Organist, Dockyard Church, Portsmouth, Anna Lightbown has had her *Associated Board Scholarship* extended for the second time.

DR. F. T. DURRANT's *Florian Lady Singers* (founded and formerly conducted by Mr. John Booth) have recently had successes at Festivals at Willesden, Ealing and Balham. Dr. Durrant wrote five-part madrigals which won in both latter events.

WINIFRED RADFORD, who has a Class for Interpretation of French Song at G.S.M. has had two pupils awarded *French Government Scholarships* to study in Paris with Pierre Bernac.

HOWARD FERGUSON's new work *Amore Languet* received its first performance in America on April 28, given by Ohio University Chorus under John Bergsagel.

NORMAN DEMUTH's *Three Meditations* for organ were played on the B.B.C. Third Programme on July 9 and at a recital given by the Organ Music Society at the Temple Church on July 18. He conducted his incidental music for *The Masque of Schollers* (Maschwitz) at Repton during the week July 22-27, the *March of the Fourth Centenary* being sung by a massed choir of over a thousand on the final day. His recently completed book on French Piano Music will be published in 1958. MARJORIE DEMUTH (née Hardwick) gave a series of Piano Recitals at schools in West Sussex under the aegis of West Sussex County Council during the month of July. DINAH DEMUTH played her father's *Contemplation* (after François Villon) for cor anglais and small orchestra in London on June 7.

PHYLLIS TATE's Cantatas *Nocturne for four voices* and *The Lady of Shalott* were sung in the Third Programme on September 13.

SIR ARTHUR BLISS's *Sonata for Violin and Piano* was played by Rodney McLeod and Dale Bartlett at an Academy Concert on May 30.

JEAN TUCKNOTT's Pianoforte School students gave their annual concert at the De La Warr Pavilion, Bexhill, on May 20. The programme included solos, duets, trios and movements from concertos with Jean Tucknott at second piano. Performers had, a month earlier, won twenty first prizes at Hastings Festival.

NORMAN TATTERSALL gave a Recital on Home Service on September 20 which included songs by Arne, Stanford, John Ireland, Vaughan Williams, and Roy Teed. Ernest Lush accompanied. Mr. Tattersall also sang the part of Sid in a gala performance of *Albert Herring* by Benjamin Britten at this year's Aldeburgh Festival. It was the opening night of the Festival, and the opera was

produced to commemorate the tenth anniversary of the first performance in 1947.

MADAME NAOMI PAPE of Stellenbosch University Music Department was on tour of the Union for September month as Music Examiner for the University of South Africa—this being her fifteenth successive tour in fifteen years. Her itinerary included Johannesburg and Reef towns and the O.F.S. Goldfields area.

NORMAN TATTERSALL and Roy Teed have founded "The Redcliffe Festival of British Music." With the collaboration of Francis Routh, who is also an Artistic Director and Virginia Raphael (Mrs. Routh) who is acting as Hon. Secretary, they plan eventually an annual event in and around St. Luke's Church, Redcliffe Square, Kensington. The aim is to perform British works of all periods, including contemporary music. The inaugural Recital was held in June, and the next recital is planned for Sunday October 20, in the Church. A Festival Choir has already been formed, and it is hoped to arrange the first choral concert about Christmas-time.

VERA BERINGER writes to tell us that she and her sister Esmé are now living in a flat at Hove. She had a play produced on B.B.C. Television at the end of July, *Another Man's Life* and is now busy on another. She finds Associated Board examining a very pleasant link between past and present and sends kind remembrances to all.

OLIVER GREY conducted a performance of Handel's *Passion of Christ* at Christ Church, Wallington, on April 7.

MYERS FOGGIN has been appointed Conductor of Croydon Philharmonic Choir.

THE ROYAL AMATEUR ORCHESTRAL SOCIETY directed by Arthur Davison gave three successful programmes last season in the Dukes' Hall. At the June concert Walton's *Passacaglia for Strings* was played in memory of the late Sir Reginald Thatcher. Jack Brymer gave a dedicated performance of Finzi's clarinet concerto.

Arthur Davison recently returned from a tour of Canada and United States where he conducted and played first performances of contemporary English works. One, a sonata recording with Ross Pratt, has been given international distribution by C.B.C. He has accepted the position of sub-leader of L.P.O. and will conduct the R.A.O.S. in the coming season. It will once again give a series of three concerts in the Duke's Hall with Denis Matthews and Hilda Bor amongst the soloists.

The R.A.O.S. will give further encouragement to young musicians by awarding annually a Silver Medal to a soloist of outstanding ability. In 1957 the Award is open to violinists, singers and wind instrumentalists and the winner will be invited to perform at one of the Society's concerts. The closing date for applications was October 21. Anyone wishing to become a Playing or Associate Member is asked to communicate with the conductor.

New Publications

Notes on Bach's Organ Works, Books IV—V. (Novello)

Walter Emery

String Quartet I (1946) (Boosey and Hawkes) *Arnold van Wyk*

"A Dinner Engagement," Vocal Score. Opera in One Act (Chester)

Lennox Berkeley

Elegy }
A Fancy } Organ (Novello)

A. J. Pritchard

Incantation, S.A.T.B. unacc. with sop. solo (Novello)

John Joubert

"Dear Friend of All," Wedding Hymn (Novello) *Eric Thiman*

Easy Classics } for Clarinet and Piano
Mozart Suite } (O.U.P.)

arr. *Alan Frank*
and *Watson Forbes*

Elegy on the passing of a friend, for Organ (Augener)

H. P. Chadwyck-Healey

Children's Songs from Spain (Curwen)

Elizabeth Barnard

Variations on an Irish Air (Augener)

F. T. Durrant

"Three Jolly Gentlemen" (The Huntsmen) Song (Chester)

Roy Teed

